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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Collegiate Institutes, Vocational, High and Continuation Schools

Re Departmental Examinations in Grade XIII English Literature and Composition

1. THE ENGLISH LITERATURE EXAMINATION OF 1951

The following information in regard to the work of the candidates at the Grade XIII examination of 1951 in English Literature is presented in the hope that it may prove helpful to teachers of English in the secondary schools. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on the basis of 100 marks which were divided as follows: Shakespeare—12; Shakespeare and Modern Drama—8; Modern Drama—8; Longer Poems—19; Shorter Poems—19; Short Stories and Essays—10; Pride and Prejudice—12; Sight Poetry—12. The marks assigned are also shown opposite the individual questions.

I. FORM OF ANSWERS

It is very important that answers should be properly spaced, accurately numbered as to parts and sub-parts, and written legibly. Proper organization of subject matter is often helped by proper formal organization.

Despite the fact that the question paper seemed somewhat longer than usual, most candidates completed the answer paper. Many even added materially to its length by answering all the options in 2 (a) or (b). While the paper may have required more reading and understanding of questions than in former years, the ability to grasp quickly the meaning of question or instruction is one in which students should be trained and in which they may expect to be tested in and out of school.

To avoid being hurried towards the end of an examination, students should be taught to allot an approximate period of time to each question and then to adhere to such schedule. They should be discouraged from writing full answers on the unruled part of the examination book which they waste time in merely recopying on the ruled pages.

A good examination tests more than a mere knowledge of matter studied in class, and students should be trained in the writing of formal examinations from the time they enter secondary school. They would then be at a distinct advantage when faced with the departmental examination in English Literature.

Students should be taught to pick out the key words in a question. Practically every word in a well-constructed question has a bearing on the answer. Such key words are *adequate* in Question 2 (a), *briefly* in 3, *in your own words* in 3, 4 and 9, *refer to the passage* in 4, *compare* in 5, *relative* in 7, and *leading* in 8.

Proper analysis of the wording would prevent the laborious writing of "answers" which do not answer what is asked. Candidates often fail to distinguish between a summary and a critical analysis. See Question 7 (b).

They often do not relate their material to the specific points raised or they give many details not required. See Question 3. Having made sure what the question requires, the student should then develop an answer well-organized and unified, beginning with a topic sentence which reflects the purpose and meaning of the question and, if possible, rounded off with a strong concluding sentence.

Teachers should continue to stress both these points—a careful analysis of the question; a thoughtful well-organized answer. Classroom drill might well be given, especially in the former of these.

II. ERRORS IN SPELLING

A maximum deduction of five marks was made on the 1951 paper for mistakes in Spelling. Because of these errors in Spelling, many students failed to achieve first class honours. All too frequently candidates failed to pass for the same reason. English teachers would do well to devote a period or two to the rules of spelling in the hope that students may become spelling-conscious. No candidate should misspell words which appear before him on the examination paper. The Speller used in Commercial classes is excellent for a spelling review. The spelling of plurals, of possessives, of various verb forms, and the use of capitals require special attention. The following words were among those most frequently misspelled on the 1951 paper. The list has been included in the hope that it will be used to the advantage of the Upper School candidates of 1952.

affect, alliteration, allows, addressing, angels, appropriate, assassination, argument, author, athlete, beginning, besiege, believe, conscience, Caesar, commit, consistent, consolation, conscious, cricket, doctor, despair, dagger, degradation, dependent, effect, eerie, ecstasy, exaggerate, excitement, embarrassed, flies, frailty, fulfilment, ghost, humorous, its, it's, imitative, iceberg, ice-floes, influential, imagine, keenness, later, lose, loses, loose, lightning, led, laid, marriage, metaphor, messenger, occurrence, occurred, occasion, obedience, prejudice, preceding, proceed, prophecy, prophesy, penance, persistence, quiet, quite, rhyme, rhythm, relieve, repetition, referred, resemble, replies, scene, severely, sergeant, significant, suppress, skilfully, speech, suspense, simile, soliloquy, similar, stubbornness, shining, subtlety, their and there, too, two, tragedy, tries, tyrant, tyrannical, temperament, transferred, truly, until, villain, women, weird, were and where, whether and weather, writing.

III. FAULTY USAGE

A maximum deduction of six marks was made for faulty usage on the 1951 paper. Although a general improvement in expression was noted, there were enough errors to indicate that the usual stress on correct usage is necessary. Common errors found in this year's answers included such incorrect expressions as: had sank, had of, like he did, who he knew, is when, have wrote, was showed, he laid down, there is two types, and a chance of him learning. Then too there were examples of carelessness, such as, "He is prejudice to her," "she love Dacy." Many slang expressions were also found. Senior students ought not to express themselves as follows: "slow to get riled up," "she gave him the come-on look." Many answers were marred by run-on, confused

sentences; for example, "To any character who did not play false with Hamlet he was as congenial as any man could be, but to anyone who Hamlet did not like because of their low and cheap dealings, not through stupidity, he was a mean adversary to talk to."

IV. NOTES ON THE ANSWERS

Question 1

Show *how* the *nature* of the *main* character in the play by Shakespeare which you have studied is *revealed* in the following ways:

(a) by the *attitude* of the main character *toward members* of his (or her) own immediate *family* or toward *humble characters* who are under his (or her) *direct authority;* (6 marks)

(b) by the *speech* and conduct of the main character during *one* period of *critical emergency.* (6 marks)

Many candidates failed to read this question for the key words—the *main* character, *members* of his (or her) own *immediate* family, *humble* characters *under* his (or her) *direct* authority. Lady Macbeth was sometimes chosen as the "main character." There was difficulty over "his own immediate family." Duncan was sometimes chosen as a member of Macbeth's immediate family. Many students included Banquo, Macduff, and even the witches as humble characters under Macbeth's control. This type of error occurred in answers based on the other plays also.

The question, however, was well answered on the whole. Many students stressed the action rather than the quality; for example, "Macbeth loved his wife" instead of "Macbeth was affectionate." Many students were satisfied to mention one trait of character when several might have been deduced from the one speech or action.

(a) (Macbeth chosen)

At the beginning of the play Macbeth is shown to be an ambitious but still very human man. His attitude to his wife shows this clearly. He confides all his thoughts and plans to her by means of letters. He writes her about every event so that she might enjoy his success. This shows his love and affection for his wife and therefore shows that he is very human.

His lack of moral courage is shown by his dependence on Lady Macbeth. Before the murder of Duncan, he requires her moral courage to bolster his failing courage.

As the play continues, however, the degeneration of his character begins and this is also shown in his attitude to his wife. He no longer confides in her or requires her moral courage when he commits his evil deeds. Before the murder of Banquo he tells her it is better that she should not know his plans. He is still dependent on her presence of mind, however, since only her quick wit saves him in the banquet scene.

Thus his attitude to his wife reveals his nature.

(b) (Hamlet chosen)

The scene where Hamlet fights with Laertes at the end of the play is an example of critical emergency. The emergency does not arise until the dying Laertes informs the wounded Hamlet that "The King! The King's to blame!" At this point Hamlet, realizing he is dying, knows that he must kill the king or never again have the chance. Accordingly he kills Claudius; finally Hamlet's revenge has come.

In this scene Hamlet's impulsive action and quickness of action show up his character. He has been irresolute and he "thinks too precisely on the event." Now the other side of his nature is portrayed. He can act quickly when he stops thinking too much about the action and its results.

The fact that Hamlet had to be told who was to blame and the fact that he didn't suspect anything foul during the duel indicates Hamlet's trust in people. Against the good quality a very bad one is shown up. Hamlet killed the king when he was absolutely forced to do so. This fact shows us how weak and irresolute he was. He had a keen sense of duty and obedience (to the ghost), but unfortunately he seemed incapable of acting according to his thoughts.

In this last scene we also see Hamlet's sensible nature. He ordered Horatio not to drink poison, so that Horatio could tell the people the true story of the tragedy.

Question 2 (a)

Using adequate illustration from both plays, compare The Barretts of Wimpole Street and the play by Shakespeare which you have studied with respect to any one of the following:

(i) the type and use of humour;

(ii) the element of suspense;

(iii) the intensity and the dramatic significance of the crisis, or turning-point, of the action. (4+4 marks)

(b) Discuss the significance, in the plot development of The Barretts of Wimpole Street, of any two of the following:

(i) Mr. Kenyon;

(ii) Flush;

(iii) the Italian jaunt;

(iv) porter;

(v) Elizabeth's farewell letter to her father. (2x4 marks)

(a) Many candidates wasted considerable time by failing to notice that the question called for only *one* of (i), (ii), (iii).

Too many candidates failed to make any comparison whatever between the two plays. Some candidates made adequate general statements of comparison, but failed to support these with sufficiently definite illustrations.

In the answers on (i) (type and use of humour) some statement on the 'type' or 'use' was expected in order to gain full marks.

In (ii) (suspense) many candidates seemed to interpret the term as meaning a high point of interest or excitement, rather than a more or less prolonged period of tension, uncertainty, or doubt. Many good answers were expressed in the form of questions: "Will the conspiracy be discovered because of Portia's disclosures to Lucius?" Others were stated: "We wonder whether Browning and Elizabeth will get away without discovery."

In (iii) (intensity and dramatic significance of the crisis), some candidates failed to establish clearly the period of crisis in each play; and many more failed to show that it was a crisis by tracing either the events of the rising action which preceded or events in the falling action which followed this turning point. The following answer obtained full marks:

> *(a)* (ii) Shakespeare is a master at creating an element of suspense. This art is readily seen in Act V of "Macbeth." Here, the great Macbeth is facing his last obstacle, and Macduff, who has become more and more a hero-like man of fine, moral standing, is preparing to avenge the murder of his family. Shakespeare tells the readers of the approaching

army, darts back to the frustrated Macbeth, and returns again to the army as it advances slowly. This continuous change of scene conveys an atmosphere of intense activity and coming disaster. Tension and suspense mount higher and higher. The reader sympathizes with Macbeth, admires him for his burst of courage, then respects Macduff and supports him in the struggle. By this device of many short, varied scenes, Shakespeare introduces the element of suspense.

In "The Barretts of Wimpole Street," this change of scene, however, is not the means of creating suspense, nor is the suspense as tense as in "Macbeth." In this play, the whole story is of a milder vein, and there is no danger of a hand-to-hand combat to worry about. Hence the suspense is considerably lessened. The suspense developed here is evident by the speeches of the characters. The whole household is under the tyrannical influence of the stern father. When the members of the family, that is, Elizabeth and Henrietta, show signs of defying the indomitable will of the master of the house, a certain amount of tension occurs as we worry about the results of this obedience. The conversation of the sons and daughters creates a tinge of suspense, but it is the time when Elizabeth leaves a note for her father and all await his arrival that the suspense reaches its climax.

Suspense in "Macbeth" is more evident and more intense than in the "Barretts of Wimpole Street." Thus the play itself should be more violent and tense.

(b) In answering this question many candidates failed to show the *significance* of their choices in the plot *development,* seemingly being content to tell all they knew about each of their choices. If they did show relationship to the plot, they frequently did so sketchily. An example of this was, "Mr. Kenyon brought Browning and Elizabeth together. He interested Browning in Elizabeth and vice versa." That is not the literary answer one hopes for from Upper School students. The candidates were much more interested in Bella's remark, "Wouldn't it be frightfully interesting if only dear Flush could speak" than they were in the dramatic intensity Flush indirectly adds to the conclusion of the play. Some candidates confused the Italian jaunt with the elopement; others missed the suggestion of future resistance to Barrett's domination by both Elizabeth and Henrietta. The better candidates seemed to enjoy answering this question and obtained full marks. The following are examples of a thoughtless, immature answer and of a satisfactory one, respectively.

(b) (iii) Elizabeth wishes to go to Italy to get away

from her father, and because Robert Browning, Elizabeth's dear friend, has told her he wishes to go there to write poetry, thus this trip would bring Elizabeth and Browning together. Elizabeth thought if the doctor told her father he might let her go.

(b) (v) Elizabeth's farewell letter to her father illustrates his contemptible character, his stubbornness, and his inability to face facts. It also helps to illustrate Henrietta's animosity toward her father, for she is very happy and eager to give the letter to him. The letter leads one to think of Elizabeth as only the first bird to flee the nest. On seeing her father's reaction to the letter, Henrietta expresses her deep feeling of pity for him.

Question 3

"The spectacle of the world's greatest ship slowly sinking to her doom . . . was not only tragic, but grotesque."

Choose and describe briefly three situations presented in the poem The Titanic which were both tragic and grotesque, and justify your choice in each case by revealing the tragic irony of the situation. (3x3 marks)

OR

"The Rime of the Ancient Mariner conjures up a dream world of supernatural incidents, and it also teaches a moral lesson."

(a) Mention any two important supernatural incidents related in the poem, and show briefly how each contributes to the development of the story. (2x3 marks)

(b) State in your own words the lesson which the Mariner learned as a result of his strange experiences. (3 marks)

The Titanic

This question was not so frequently chosen as the one on the Ancient Mariner, but on the whole was answered more satisfactorily. Some answers described the tragic events but failed to show the irony of the situation. It was always necessary to show what *was expected* to happen in contrast with what *did* happen. Frequently students told of the safety devices which would make a sinking impossible, yet failed to state that the unbelievable actually *did* happen in spite of these devices. The irony should have been stated rather than merely implied. Even if the word

grotesque was not understood by some candidates, they might have inferred its meaning from the phrase later used, "the tragic irony of the situation."

The following answer was considered adequate:

> The most tragic and grotesque scene in the poem was, of course, the slow sinking of the ship. As the passengers in the lifeboats watched, the terrible irony of the scene must have struck them forcefully. From the orchestra's platform came strains of gay popular music, so out of place in such a grim situation. All over the great ship lights were shining brightly, the glass in the bar and dance hall sparkled cheerfully, and the whole scene seemed to beckon them back from the cold darkness to the false security of the ship. Slowly the ship became swallowed up by the very ocean which foolish men thought they had conquered.
>
> The possession of wireless equipment added greatly to the irony. It was this that helped to give confidence and security to the captain, for he believed that any possible trouble could be remedied by a quick call for aid. The grim reality of the situation was shown by the fact that, when the Titanic was desperately in need of help, the closest ship had just been told to "shut up," to stop jamming the air waves, and their operator had just removed his earphones "to end his dullest day."
>
> (Three such examples were required for full marks.)

The Ancient Mariner

There was occasionally evidence that the candidate could not distinguish between "superstition" and "supernatural." Some answers were poorly organized and confused the order of events; and many failed to show the influence of these events upon the life of the Mariner, the crew, or the progress of the journey.

(b) The moral of the poem was often a vague interpretation of the Golden Rule rather than an expression of the third last stanza of the poem. A few students quoted this stanza, although they had been asked to state the lesson in their own words. The idea that "praying" was an expression of "loving" was seldom found.

This answer obtained full marks:

> *(a)* When the phantom ship carrying Death and Life-in-Death drove between the setting sun and the ancient

Mariner's ship, he was astounded to see only the outline of the ribs of the ship against the brilliant background. The ship's arrival had been mystifying in itself, for there were no winds or tides to carry it there. When the fearsome ship arrived beside the Mariner's boat, he could see Life-in-Death and Death casting lots for his soul. Since Life-in-Death won, this had a direct bearing on the rest of the story. Instead of dying, he went on living until he had served his penance.

The second supernatural incident was the sinking of the Mariner's ship just as the Hermit, the Pilot, and the Pilot's boy were about to board it. The Ancient Mariner did not drown, but was cast up on the surface of the water and soon found himself in the Pilot's boat. The Pilot fell into a fit, the Pilot's Boy went mad, and the Hermit could only pray that they would be saved from this devil incarnate. When the ancient Mariner finally convinced the Hermit that he was not an apparition, the Hermit gave him absolution. From thenceforth he was to wander across the earth, telling men of his strange experiences and thus saving them from his own fate.

An answer such as the following was considered satisfactory:

He learned that a tolerance for all of God's creatures was necessary. Since God had created birds and animals as well as Man, they too were under his care. This love for God's creatures could best be accomplished by learning to pray fervently and sincerely.

Question 4

The great brand
Made lightnings in the splendour of the moon,
And flashing round and round, and whirl'd in an arch
Shot like *a streamer of the northern morn,*
Seen where *the moving isles of winter shock*
By night, with noises of the northern sea.

(a) Name the verse form used in the above passage from the poem Morte D'Arthur. (2)

(b) Explain in your own words the italicized expressions. (2)

(c) State clearly two characteristic qualities of Tennyson's style which are illustrated in these lines. Refer to the passage in support of your answer. (6)

(a) It is important that pupils should know and appreciate the common rhetorical devices and the various types and forms

of poetry to be found in our literature text-books. These should be recognized and discussed as they appear in the daily lesson. Teachers should not place too much emphasis upon the recognition and use of technical terms. All pupils of Grade XIII, however, should recognize and understand the significance of *such terms* as the following: blank verse, free verse, ballad stanza, sonnet, rondeau; metaphor, simile, personification, imitative harmony; iambic, trochaic, dactylic, anapestic, trimeter, tetrameter, and pentameter.

(c) Although asked for only two qualities of Tennyson's style as exemplified in the given passage, many candidates gave a poorly organized list of vague qualities common to most poetry and failed to use the examples given in the passage in support of their statements. Some used examples from other passages of Morte D'Arthur but, these, of course, could not be valued.
The following answers were given full marks:

(a) The poet is using blank verse—unrhymed iambic pentameter.

(b) "A streamer of the northern morn" refers to the flashing bands of light seen in the north when the northern lights play across the sky.

In the expression "the moving isles of winter," Tennyson is describing the huge icebergs found in northern regions.

(c) Tennyson's style is rich in figurative language. He uses similes and metaphors to convey his meaning. One such simile is found in the expression: "Shot like a streamer of the northern morn."

Another characteristic of Tennyson's writing is his rich, colourful and splendid choice of words, which is clearly illustrated in the phrase, "the great brand made lightnings in the splendour of the moon." His words are brilliantly chosen to convey the exact meaning required; for example, "flashing," "whirl'd," "shot."

Question 5

Compare any two of the sonnets On First Looking into Chapman's Homer, Life, and September, 1802, with respect to the following:

(a) the suitability of the title; (2)

(b) the mood of the poet as it is expressed in the poem; (2)

(c) the author's use of imagery and the effectiveness of its use. (6)

The answers to questions on the Shorter Poems often revealed the failure of the candidate to understand the significance of the key words "compare," "suitability," "mood," "imagery," "effectiveness." It might fairly be stated that candidates very frequently revealed little appreciation of the poems. Too often a candidate would claim that "Life" was a suitable title because it dealt with life; and too often no comparison whatsoever would be made. Imagery is a word that should be more generally understood. A student ought to realize how effectively Keats portrays his emotion by evoking images or pictures such as that of the explorer or the astronomer. An example of the meaningless type of answer is printed below followed by an excellent answer. It might be noted that, while quotations such as those given in the second case are desirable, definite references are equally acceptable.

(a) On First Looking into Chapman's Homer. This title aptly describes the content of the sonnet. The sonnet contains a sad story of the life of Homer. September, 1802. September is the month in which this poem was written and it describes the entire outlook of the time.

(b) There is sadness throughout "On First Looking into Chapman's Homer." There is a feeling of joy in "September, 1802."

(c) In "On First Looking into Chapman's Homer," imagery is used to a certain extent but it has other qualities for effectiveness. In September, 1802, imagery is very effective in the description of the surroundings.

(a) In *"On First Looking into Chapman's Homer,"* the mood is one of wonder and thoughtfulness; the poet feels that a new world has been opened to him.

The mood of Life is very thoughtful and meditative—a promise of immortality.

(c) The poet uses imagery most effectively in both poems.

"On First Looking into Chapman's Homer" is an extended metaphor. It is very figurative—

"Much have I travelled in the realms of gold.
And many goodly states and kingdoms seen."

This is Keats's figurative way of telling how much he has read in the world of literature.

Homer's writings are compared to "one wide expanse" which "Homer ruled as his demesne." The sestet is also figurative. Keats compares himself to "some watcher of the skies, when a new planet swims into his ken" or—"like stout Cortez, when with eagle eyes he stared at the Pacific," to impress upon the reader the great impact Chapman's translation had upon him. The imagery enforces the thought.

Similarly, there is effective imagery in *Life*. We picture very vividly the toiler toiling in the fields all day, his intense concentration, the welcoming home light. The comparisons between the worker's life of toil and "our long day's toil" (i.e. life), his night and our enshrouding night (i.e. Death), his beckoning light and our light (i.e. Paradise) are striking and are enhanced by the figurative language.

Question 6

"When icicles hang by the wall," "Last May a braw wooer," Caller Herrin', and Trade Winds are well-known songs. Choose any one of these poems and state three good reasons for its appeal. (3x3 marks)

In answering question (6) many candidates failed not only to give three definite reasons for liking the poem, but also to present reasons that would indicate the student's knowledge of the poem. An example of a poor answer ran as follows: "I like the poem because it is well-written, has a flowing rhythm, and is in dialect."

The answer printed below is an example of a more thoughtful type:

Trade Winds has an appeal to the reader. It has a free, swinging rhythm, in harmony with the indolent, carefree, monotonous life of the tropics. In contrast there is the steady beat of the refrain. "The steady trade winds blowing" beats in the steadiness of the wind. There is an abundance of rhyme -aab- which makes the poem musical.

Imitative harmony is used effectively. "The soughing of the sail," "the squeaking fiddle," "the shuffle of many feet," "the long, low croon" give the poem added appeal. Colour words appeal to the eye: "the red wine," "the nutty Spanish ale," "the orange-trees" and "the ghostly palm trees." The numerous images, as evident in the above quotations, appeal to the imagination.

Question 7 (10 marks)

In the essay *"Patriotism and Sport,"* what are the writer's opinions regarding the relationship between England's historic strength and her success in athletics?

In your answer show clearly the significance of the author's references to Mr. C. B. Fry, and to the battle of Waterloo.

OR

For any one of the short stories, "The Essence of a Man," "The Doll's House," and "A Municipal Report," comment briefly upon the following:

(a) the appropriateness of the title; (4)

(b) the relative importance in the story of plot, theme, and character study. (Do not write a summary of the story.) (6)

Question 7 (First option)

The weaknesses in the answers to this question were due to a misunderstanding of the content of Chesterton's essay, especially in connection with C. B. Fry, and a tendency to give a summary rather than an interpretation of the essay in terms of the question. The following answer was given full marks, 10, because it deals with ten points including the necessary references to Fry and the battle of Waterloo.

> Chesterton does not believe that there is any connection between national greatness and success in athletics. Some Englishmen seem to think that the English have a right to be superior in athletics, but Chesterton says that athletics are individualistic, and just as Barnum's freaks do not represent America, good athletes do not represent their own country. Although Indians are not lovers of sport, many famous cricket players are Hindus; and although Jews are peace-loving, there have been famous Jewish prizefighters. The writer thinks that the saying, "The battle of Waterloo was won on the playing fields of Eton," is wrong. He says it was won by the strength of the ordinary man and therefore on the village green—not on the playing fields of Eton. The writer thinks that it is a good sign when most athletes are poor players because it shows that everyone is trying and not just watching a few expert players. In France anyone might be challenged to fight a duel with the Premier, but Chesterton does not think that C. B. Fry would ever challenge him to a duel with cricket bats.

Question 7 (Second option)

The Essence of a Man

(a) As pictured in the story, Tom was an honest, powerful, and courageous person. He had the necessary qualities for living in that region. His qualities were those of which a man has most need. If all the qualities that man has were (shall we say) "boiled down," we would find the ones that Tom possessed—that is, honesty and courage. Strength was subsidiary, but it helped Tom to carry out what his courageous mind ordered. Thus Tom contains the essence of a man.

(b) Character study is the most important part in this story. The character of Tom is first shown after the lynx attacks his dogs. He shows no despair when he has to kill two of his dogs but rather kindness in putting them out of their misery. He later shows a kind of kinship between his lead dog and himself when he finds out that it was wounded and yet keeps doing its job just the same. His honesty and uprightness are shown when he refuses to touch the Hudson's Bay Company's grub, because he has no right to touch it.

The theme is secondary and in a way it still deals with Tom's character, for throughout the story the theme remains Tom's courage, honesty, and perseverance.

The plot—Tom's courageous effort to reach the trading post—is relatively unimportant as the episodes that occur serve but to illustrate Tom's character.

Question 8

"Skill in painting lifelike portraits and a fine sense of ironic humour are Jane Austen's chief characteristics as a writer of the domestic novel."

Discuss the validity of this statement as applied to the novel Pride and Prejudice.

Your answer should make reference to the portrayal of two leading characters in the novel and to two good examples of ironic humour. It should not exceed a page and a half in length. (6+6 marks)

Most candidates did well on this question. Some revealed an ignorance of the meaning of *ironic* and submitted examples of straight humour. Others chose to illustrate their answers with characters like Bingley, who could not be considered a leading character in the novel. The chief weakness, however, in

the answers to this question was a failure to make an abstract general statement about Jane Austen's skill in painting life-like portraits, before going on to describe one of her characters. In other words, most candidates were vague about the meaning of the word *discuss*.

The following answer was considered worth full marks:

> Jane Austen's portrayals of Elizabeth and Darcy in "Pride and Prejudice" are very real and human. Elizabeth is prejudiced towards Darcy throughout most of the novel. She does not forget his treatment of her at the first ball, or his part in separating Bingley and Jane, nor do the accusations of Wickham ease her prejudice against Darcy. She is very frank and open in her dealings with Darcy. When she refuses his proposal, her frank answer illustrates the real character within her. She is very devoted to her family and this makes her very real. She loves her father dearly and is his confidant throughout the story; she puts up with her younger sisters even though their actions are most trying. Above all, she is able to treat her artless and empty-headed mother with civility even at the trying times.
>
> Darcy is every bit as real. His pride is excusable and, since it is his biggest and only real fault, he is thus a likeable character. We feel that his pride, not in himself but in his situation in life, was inherited. He clings to it as it is to him a distinction which sets him off from other people. His devotion to the Bennett family when Lydia is disgraced makes us admire him. The way he succeeds in marrying the two, his purchase of a commission for Wickham, his desire to keep this kindness a secret are all wonderful qualities. He is human in the way he stops Bingley from marrying Jane. He thinks a great deal of Bingley and, as he feels that Jane's attitude towards Bingley is an important one, he feels that separating them is for the good of his friend. He is most human as he makes his impetuous first proposal to Elizabeth. He loves her, and all the barriers of her family cannot prevent even him from wanting her.
>
> Much of the humour in the story stems out of Mrs. Bennett's behavior and Mr. Bennett's sarcastic wit. When Mr. Bennett, complimenting Elizabeth on Darcy, says: "I like all of my sons-in-law. Perhaps Wickham is my favourite," we cannot help but laugh as we know in what esteem he holds Wickham. When Mrs. Bennett asks Elizabeth to go for a walk with "that horrid Mr. Darcy" so that Jane and Bingley can be alone, the irony of her remark makes us

laugh. We know that there is nothing Elizabeth would rather do than go walking with him, horrid as he may be to Mrs. Bennett.

Question 9

"HELPERS AND FRIENDS OF MANKIND"

Then, in such hour of need
Of your fainting, dispirited race,
Ye, like angels, appear,
Radiant with ardour divine.
Beacons of hope, ye appear!
Languor is not in your heart,
Weakness is not in your word,
Weariness not on your brow.
Ye alight in our van; at your voice,
Panic, despair, flee away.
Ye move through the ranks, recall
The stragglers, refresh the outworn,
Praise, re-inspire the brave.
Order, courage, return.
Eyes rekindling, and prayers,
Follow your steps as ye go.
Ye fill up the gaps in our files,
Strengthen the wavering line,
Stablish, continue our march,
On, to the bound of the waste,
On, to the City of God.

—from Matthew Arnold,
"Rugby Chapel."

(a) Outline, in your own words, the qualities of character which the author ascribes to the people whom he is addressing in these lines. (3)

(b) State briefly in your own words three influences exerted by such people in times of need, as revealed in these lines. (3)

(c) (i) Name the figure of speech employed throughout lines 9-21.

(ii) List four significant words which are used to sustain this figure of speech. (3)

(d) State the meaning, within its context, of each of the following words:

(i) dispirited (line 2);
(ii) languor (line 6);
(iii) outworn (line 12). (3 marks)

In order to prevent answering part (a) in (b) or (c), or vice versa, pupils should read all lettered parts of a question before proceeding to answer it. On the whole, question 9 was not well answered. In (a), the word *outline* should have suggested a mere statement of qualities. Yet many candidates wrote long, wordy sentences in which too often they dealt with the influences of these people upon others, rather than with their inherent qualities. The answer to this part of the question could be found in lines 4 to 8.

Part *(b)* was generally quite well answered. The answer could easily be found in lines 9 to 21.

(c) Many candidates failed to recognize the obvious sustained metaphor in lines 9 to 21 and submitted personification and apostrophe instead. One might suppose that the word *throughout* would have served as a sufficient clue.

Those who recognized the metaphor were usually successful in selecting such military terms as *van, ranks, stragglers, files, gaps, line,* and *march.*

Part *(d)* required simply a synonym for each word. Some pupils lost marks by changing the part of speech (in words, phrases, or clauses which constituted their definitions) from that of the original word. A few of the more obvious answers were as follows:

dispirited—spiritless or discouraged;
languor—listlessness or weariness;
outworn—worn out or tired out.

One main purpose of the teaching of poetry is the training of the student to understand and appreciate poems which he may meet outside the pages of his textbooks. In addition, the study of sight work in poetry is comparable in its nature to the work in prose appreciation, since both involve the study of content, form, and style. In view of the foregoing, there was disappointment at the calibre of the answers to this question. More practice in answering sight questions on poetry during the term seems to be desirable. This might be done by putting an untaught poem from the prescribed section of Shorter Poems on every term examination and then teaching the poem when taking up the paper.

The following answer obtained full marks:

(a) The people whom Arnold addresses are strong, indefatigable, untiring in their efforts, and courageous in their leadership.

(b) These people dispel fear and despair from the minds of hopeless and fearful people. They fill even the brave with new life and courage. They reorganize and strengthen the line in the battle of life.

(c) (i) A metaphor is used in lines 9 to 21. It is sustained and likens the followers of God to a marching army.

(ii) The metaphor is sustained by the use of words such as ranks, files, line, and march.

2. THE ENGLISH COMPOSITION EXAMINATION OF 1951

The following comments on the Upper School examination of 1951 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	70 marks
The Vocabulary	5 marks
The Grammar	10 marks
The Appreciation	15 marks
Total	100 marks

I. *Question 1, The Essay—70 marks*

A. *Standards*

The following are in part the standards by which the essay was marked:

1. The essay shall be marked on a basis of 70.
2. Prejudice should not be allowed to influence the mark.
3. An essay that is partly irrelevant shall be penalized up to five marks. An essay completely irrelevant shall be referred to the committee.
4. An essay of exceptional merit, which falls slightly short of the required *300 words,* shall not be penalized for its brevity. An essay that exceeds the required length shall not be penalized unless it is wordy. Essays of doubtful length may be submitted to the committee.

5. Over-punctuation or under-punctuation, aside from major errors, should be considered in the general estimate.

6. The initial letter of the title, when there is a title, should be capitalized.

7. Essays should be judged on their positive merits and penalized for errors.

8. Remember that there are many different kinds of writing, for example, the light familiar style, and the clear, forceful, formal style.

B. *Grading:*

(a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.

(b) The essay should not be graded on correctness alone; the student should have something to say. Occasionally, an essay with good content may have been written by a candidate enthusiastic about his subject, who, because of his enthusiasm, has fallen into minor errors, even into major errors. Such an essay should not be penalized too severely, if the student has expressed himself well in spite of his mistakes.

1. *Failures (below 35)*

Three major errors of different types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (35 marks), *unless there are compensating merits.* Very defective essays should be marked below forty per cent (28 marks).

2. *Credit (35-41)*

Commonplace, comparatively free from errors. The essay passes because there are not enough serious defects to justify a failing grade; it has not enough positive merit to place it in an Honour Class.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably good English and that he has some power of organizing his ideas.

(a) *Third Class (42-45)*

This essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the interest of the second-class essay.

(b) *Second Class (46-51)*

Definite merit in content *or* style, competently handled and interesting.

(c) *First Class (52-70)*

Merit in both content and style. If an essay seems to be first-class in spite of some errors which would place it in a lower grade, refer it to the committee. A thoughtful essay written in a plain, straightforward style shall be given first-class honours. An essay to be worth this grade should interest the reader.

(1) Attractive, meritorious, 52 to 58 marks; good content, some consciousness of word values, effective sentence structure. The candidate has something to say, and shows definite ability in expressing himself.

(2) Excellent in both content and style, 59-64 marks; for example, comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values.

(3) Distinguished, 65-70 marks: marked individuality in content and style. Any such outstanding essay should be shown to the committee.

C. *General Comment*

1. *The Essay Topics*

Though the topics were quite suitable for the examination, the development by students was often disappointing.

(a) A Hallowe'en I'll never Forget.

Many students received poor marks because they tried to fit irrelevant material into this topic: the incidents used frequently bore only the most superficial relation to the idea of Hallowe'en. Other students used melodramatic, implausible incidents.

(b) Portrait of a Grandmother (or Grandfather)

Many of the portraits were too sentimental or too conven-

tional and presented unrealistic pictures. Nevertheless many first class essays were written on this topic by students having an eye for realistic detail and a gift of vivid expression.

(c) What Music Means to Me

Too often essays on this topic were simply a jumble of unrelated ideas. The best efforts were made by those who combined knowledge and appreciation with imaginative expression. Many students failed to make explicit reference to various types of music, and to particular musical compositions.

(d) Learning to Swim

There were a great many poor essays written on this topic by students who had little to say and said that little badly. Many essays were poorly organized and contained little valid information. Most of the essays on swimming were dull expository attempts at explaining the progressive steps in learning to swim, from the dog-paddle to the more masterly strokes.

(e) The Value of the United Nations Organization

Deplorable ignorance was evident in the treatment of this topic. Students confused the U.N.O. with the League of Nations and had only a vague idea of the real value of the U.N.O. Essays were frequently dull, trite, and padded. Many scholarship essays on this topic however, were excellent both in content and style.

(f) Flying Saucers

Incompetent writers uttered unhappy echoes of fantastic pseudo-scientific material, while others showed skill and ingenuity in their treatment of the topic. Occasionally an examiner found a genuinely humorous essay on this topic.

The chief reasons for failure:

1. poor command of sentence structure,
2. lack of knowledge about the topic,
3. inability to plan the essay,
4. inability to develop full paragraphs,
5. mediocrity of style—dullness, drabness, use of hackneyed English.

2 (a) *Punctuation*

Teachers should give attention in composition classes to the

proper use of the comma and *failure* to use the apostrophe. The comma blunder was very frequently encountered. Punctuation generally was weak.

(b) *Agreement*

Students made many errors in the agreement of verb and subject.

(c) *Pronoun reference*

Every possible kind of error was made in the use of pronouns. Many pronouns were used for which there was no clear relation to an antecedent at all. The use of the unrelated "which" and of the vague "this" was frequently met.

(d) *Slang and Colloquialisms*

A great many students are incapable of distinguishing between the spoken and the literary language. It would seem advisable to discourage students from using any expressions of dubious usage. Much use could be made of a comprehensive list of intolerable expressions. On the other hand students should be told that a stilted, wooden, or flowery style is almost as bad as a slangy one.

(e) *Good Taste*

Students should be warned that essays, especially when intended as humorous, must be in good taste. Otherwise the essay loses marks. A number of Hallowe'en essays were deficient in taste as well as style.

(f) *Ideas and Style*

Few students seem capable of expressing an idea with vigour and force. Individualism in style — excepting certain wild eccentricities—is notably absent from the essays. Many students are still being led down the garden path of flowery, overwritten description. Occasionally students out-Herod Herod. Teachers should strive to have their students write in a clear, sincere, lively style.

(g) *Irrelevancy and Twisting*

Some students still try to fit prepared essays to one of the titles given; others write completely irrelevant essays. Such practices lower considerably the mark for the essay.

D. *Sample Essays*

Essays are printed as written by the candidate.

The following essay, submitted for a scholarship, was given a mark of 70:

PORTRAIT OF A GRANDFATHER

Grandfather was very old, even older than Mummy and Daddy and the hired man. He always reminded me of Santa Claus and God because they were very old too. He was tall and thin with snow-white hair that hadn't started to thin at eighty-five. He liked gardening and walking and hated sitting still. Mummy always wanted him to take a nap right after lunch just like me, and I loved him because he wouldn't, and I knew that someday I wouldn't either.

When Grandfather came to visit, Mummy told me that I'd have to be good and quiet because Grandfather was deaf. This I simply couldn't understand. If Grandfather was deaf, I was going to have to be a lot noisier than usual to make him hear me. That deafness was another bond between us. I discovered that, if anything unpleasant happened to annoy or bother Grandfather, he became suddenly much deafer than ever. In fact he didn't hear at all. This was a great asset to both of us because he used to tell Mummy he was taking me out, and, when she said it was time for a sleep, he just ignored it and out we went.

Grandfather taught me the difference between one flower and another. To me, flowers were pink or yellow; to him each flower had a separate personality. There was the rose bush that looked just like old Mrs. Perkins and a particular clump of daisies that reminded him of those silly giggly girls in the high school down the street. Grandfather liked the daisies. "Young people should be silly and giggly," he said. "They have to be serious too long after they grow up. Maybe ten years from now they'll be so sensible, they'll remember to vote for a good responsible government."

If there was anything Grandfather disapproved of, it was the government. He was very thrifty and his good Dutch soul was deeply shocked at talk of billions of dollars and the huge national debt. He thought sensible people should spend money in sums that didn't cause mathematicians to lose sleep.

The government, however, didn't worry Grandfather. He had lived long enough to know that it didn't matter whether he worried or not. That didn't help the situation.

What did help was a good strong body and a determination to win. That, Grandfather certainly had, and he won all his life. I can still remember the twinkle in his blue eyes as he said, "Determination is fine but luck does the trick," and then he would go back to his prize garden to weed it because luck, evidently, didn't know weeds from good potatoes.

The following essay was given 67 marks or 96% :

(This paper was not submitted for a scholarship).

PORTRAIT OF A GRANDFATHER

There is a bay, near a lighthouse, in the West Highlands of Scotland, where the greybeards of the Atlantic thunder unceasingly on the shore. Out to sea the only sign of life is the raucous, wheeling gulls, and an occasional lone gannet, breaking abruptly in his flight and plunging to the green depths below. Inland are the dark, heather-clad hills and, strung around them, a necklace of white cottages, like sparkling gems tossed up by the waves. It is recollections of these surroundings which colour my earliest memories; recollections of the surroundings, of the stern, God-fearing people who lived there, and of one man in particular—my grandfather.

Grandfather was tall, with shoulders as broad as a door from one of his own barns. Even among a people where stature and strength are commonplace attributes he was considered exceptional. His face was leathery, weather-beaten through years of lashing with sea and salt, and crinkly, like the skin of a newly born calf. Long and dangling, his arms projected far below the sleeves of his "guernsey;" the tattoed wrists at once proclaiming the old sailor; while up above, the patriarchal white beard gave him a commanding, almost stern, appearance.

The appearance was belied by his nature though, for Grandfather was as kind and gentle as the grey mist which swept the glens. And certainly a wonderful and exciting figure for a child to know! Whenever the van arrived, which happened once a week, with the itinerant grocery store, Grandfather would purchase a large supply of candies, showing his native thrift, however, by always insisting on the chewy, long-lasting kind. These he would distribute around his legion of pockets, to be given away, he would inform me sternly, only on a rainy day. Rainy days were, as Grand-

father well knew, far more plentiful in that region than dry ones; consequently I was never without a supply of candy!

It was not his kindness alone, however, which made my Grandfather such an endearing figure to my youthful imagination. To an even greater extent it was the places he had been, and the things he had done and seen. Often I sat enthralled on his knee, listening with wide eyes of wonder while yarn after yarn was spun, and person after person was dug from the recesses of his imagination and paraded for my approval, or otherwise.

Cape Horn is a place where I have never been, yet I know exactly what it is like. I sailed around it with Grandfather. As bo'sun of a full-rigged ship I beat my way around its treacherous rocks and through its sudden squalls. The Cutty Sark is a ship I have never seen, yet I was on board her in Sydney harbour before the turn of the century. With Grandfather I sweated it out below decks in the Red Sea, and with Grandfather I roughed it in the mining camps of Coolgardie, during the Australian gold rush.

Yet he was not always so valourous a figure. One person, and one person only, did my Grandfather give ground to—my Grandmother! Grandfather was the possessor of a fo'c'stle vocabulary which, for force and range, was the envy of the young bloods for miles around. Since he was not above enlivening the conversation with a few of his choicer expressions, naturally he had to be diplomatically removed when company was expected. Unceremoniously Grandmother would bundle him outside and off he would stride, muttering to himself below his beard, heading for his beloved shore. And it is there that I like to remember my Grandfather, standing, perhaps, on some rock, his faded blue eyes fixed on the horizon, while the wind ruffled his white hair. It is there that he probably is just now, a sailor, a kindly old gentleman, and, best of all, my grandfather.

The following essay was given 67 marks or 96%:

(This paper was submitted for a scholarship.)

WHAT MUSIC MEANS TO ME

Music is a shadowy, indefinable thing. Many feel that a group of notes fitted together with various other notes in a certain sequence is not music at all, if it fails to please their aristocratic ears; but I have often thought that any such group, written for a purpose (however obscure said purpose

may now be) can be called music, and I persist in doing so, to the chagrin of many.

Popular music means a great deal to me. Since I have little musical talent or taste, I could not sing it, nor yet render it on an instrument, nor even judge which performer is singing the tune in tune. It means, therefore, that I must listen daily to the radio in order to ascertain what is "hot," "stale," or "gone," in order to appear well educated in the matter to certain of my friends. Since my parents are not always completely in sympathy with this burning desire for knowledge, especially when they have a burning desire to hear something else, popular music as sung on the radio means strife. Popular music as sung by Me, however, is an entirely different matter. There is no opposition here. It means one of two things; either I must go upstairs and shut my door, or I must wait until everyone is out, unless I wish my rendition to be punctuated by rude laughter and coarse jokes insinuating a relationship with the bull frog. Mention must be made at this juncture of popular music as sung by Someone Else and in many cases, such as "On Top of Old Smokey" being rendered at this moment in a grating, jerky undertone by the individual in front, (whose name must not be disclosed) this performance means simply torture.

Classical music, on the other hand, can mean two things. I derive the utmost pleasure from hearing some beautiful aria sung by Caruso, or his present-day usurper, whether the record (in the case of Caruso) be scratched, chipped, or cracked. It matters little whether I know what the words mean, and I don't; the important thing to me is the controlled power of a voice which gives one the feeling that the performer could lift off the roof, if he so chose. Classical music performed by a symphony orchestra, however, means something quite different. I close my eyes and, as the music flows in one ear and, unfortunately, out the other, I picture a vast desert, whipped by a scorching wind. I am delighted because I *feel* the music. At this point the announcer usually breaks in with a cheery, "You have just heard Beethoven's musical description of the Atlantic Ocean," or something equally disappointing.

This treatise would be completely pointless, were it not for the opportunity given me to sing Riligious music in a church choir. This kind of music is, to me, different from any other; I know it. Because I may read it, think about it, and squeak it out quietly without fear of derision, I am peculiarly attached to it. True, like the others, it means

superficial things like the removal of gum and candy before choir practice, the necessity of keeping one eye on the music, one on the organist, and the opportunity of giggling at such phrases as "The bars of Heaven's high portals." But it also means that although it is perfect and I am faulty, although beautiful voices sing it every day, and I sing it with no voice at all; yet I may take part in it just because I want to, and this is the reason why I love it best of all.

The following essay was given a mark of 44 or 63%:

FLYING SAUCERS

The twentieth century has brought us many strange and wonderful things, but none I think are as wonderful as the flying saucer. In this particular age, man's scientific skill has grown with gigantic leaps and bounds. In this fact lies one of the reasons for flying saucers. People of today can quite easily take hold of an idea such as this and believe that is plausible. They have only to look back on the mighty machines they themselves have created, such as automobiles and aeroplanes and they do not find it difficult to believe in a flying saucer.

The flying saucer needs few descriptive words, its very name aptly takes care of that. They have been seen by many people, people with all types of minds and imaginations. The imagination is the essential thing one needs if one wishes to see a flying saucer. Observers tell us that they are gigantic in size and that they move with terrific speed.

For all this, their reality has never been verified. They have never landed, as yet, anywhere in the world. Many people believe they come from Mars, which is one of the most popular theories, others choose other planets as the home base of the flying saucer.

Science calls the phenomena of the flying saucer a meteor which is blazing its way through the sky. None of them have ever seen what they would call a space ship or flying saucer, they run themselves ragged trying to prove its authenticity.

As yet no one knows whether they are a figment of the imagination or not. Sometimes I prove satisfactorily to myself that they are not real and only a thing imagined by an active mind. At other times I experience a feeling of doubt.

Whatever they may do for others the flying saucers certainly make life interesting for me. I am eagerly awaiting

the moment when I see my first saucer. I have spent much time in discussing it with others, among them people who have seen them several times. Their reality is not the important thing. Their importance lies in the fact that they are representative of the present day trend of thought, that soon man will be able to travel in space and open up new worlds in other atmospheres. When I think of the flying saucer I think of what an exciting world we have to look forward to.

The following essay was given a mark of 28, or 40%:

PORTRAIT OF A GRANDMOTHER

A short little old lady of seventy-nine, with silvery gray hair and a slight bend when walking, my grandmother seems the perfect symbol of the hardy English stock of many years back. Behind the light blue eyes, you can see memories and troubled years, which have passed but in so doing have left their hurts and bruises. The wrinkles in her face and the heavy hands show, that in her younger years she had to work. But despite these features there is a placidness and a look of hope, and love on her quaint old face.

How annoying it is when you have to repeat everything twice and explain things to her over and over again. But when later thinking about this you do not really mind. And I guess when she keeps telling you things such as "Wear your rubbers," "Eat you meals," "Be home early," they are only for your own good. However, this incessant nagging although meaning well, can become very monotonous and as I said before annoying.

The experienced advice she gives me is knowledge that cannot be bought and is well worth listening to. This is a universal truth as well, for we can see that the conservative ideas of older people is good not only for the individual but also for the nation. This is well illustrated by the English House of Lords, where many retired peers, and lords are kept in constant tact for their advice on matters of state.

From these few example of older people who are famous, and from the portrait of my grandmother we see that the old people are necessary for the make up of our way of life. And just as Mr. Shaw's plays and Mr. Jolson's records will bring happiness to many people, my grandmother will bring happiness to me.

II. *Question 2—Vocabulary—5 marks*

(a) The average for this question was 2.7 out of 5 marks. It is obvious, therefore, that students are not familiar with the vocabulary of the prescribed section of *Short Stories* and *Essays,* from which the words were taken. The words for this question are taken from the prescribed work in Upper School English Literature.

(b) In defining words students frequently use the wrong part of speech.

(c) It is advisable to answer this question as follows:

ingenious—characterized by cleverness (phrase)

OR

indomitable—unyielding (synonym)

(d) Conflicting definitions sometimes cancelled the mark; students should be taught to leave well enough alone.

III. *Question 3—Grammar—10 marks*

(a) Few students received 10 out of 10 for this question. The average was 5.7 marks out of 10.

(b) A review of grammar in Grade 13 would therefore seem generally advisable.

IV. *Question 4—The Prose Appreciation—15 marks*

1. *General Comments*

(a) Students should paragraph their appreciations according to the headings given.

(b) Many students found difficulty in distinguishing between diction and imagery. The marking scheme for the appreciation shows that no penalty was imposed for confusion of these two terms. Diction properly refers to the choice and arrangement of words, imagery to the pictorial and sensuous effect caused by figures of speech and by vivid description.

(c) Some students gave as appreciations detailed grammatical analysis of types of sentences. Others gave sentence-by-sentence commentaries. A few discussed merely the aptness of punctuation in the passage.

(d) Students are often careless of expression and sentence structure in this type of question. *Style is important in the writing of an appreciation.*

(e) Quotations from the appreciation should be worked into sentences and set off by quotation marks. Few students have the ability to use a quotation with force and point.

(f) In view of the total inability of a number of candidates to write an appreciation, teachers are advised to give the précis and the appreciation *equal* stress.

2. *The Marking Scheme for the Appreciation*

Eleven marks were given for matter and 4 marks for style, 15 marks in all. Marks for matter were divided as follows: paragraph and sentence effectiveness—6 marks; diction—2 marks; imagery—3 marks. Total—11 marks.

1. Paragraph Effectiveness—4 marks

Any one of the following to rate four marks:

(a) Analysis of any one or more paragraphs with regard to unity, coherence, and emphasis; e.g., Paragraph one—

Unity—all descriptive details refer to London and the effects of the raids.

Coherence—details are given in a clear progressive order. The point of view of the narrator is maintained throughout.

Full marks were given only if the candidate made reference to more than one paragraph.

Emphasis—arrangement of details to achieve climax in the last sentence.

(b) Variety of paragraph purpose:
Paragraph 1—the setting, London during the air-raids.
Paragraph 2—straight narration.
Paragraph 3—argument.
Paragraph 4—contrast.

If the candidate merely states the theme of each paragraph, no more than 1 mark is to be given.

(c) Variety of mood in the paragraphs.

Paragraph 1—endurance.
Paragraph 2—alarm.
Paragraph 3—rational argument.
Paragraph 4—emotional contrast or questioning.

(This approach was rarely attempted by candidates.)

2. Sentence Effectiveness—2 or 3 marks

   (a) The use of short sentences to give details in rapid succession to create tension, or for straight narration.

   (b) The use of longer sentences to give more complex impression, or for contrast, or for emotional effect.

3. Diction—2 or 3 marks

   (a) The use of simple, ordinary, familiar diction.

   (b) The occasional use of a less familiar word; e.g., magnanimity, contingent, acrid.

   (c) Effective use of adjectives; e.g., "tormenting" bombers, "frantic" writhings, the piling up of adjectives in the second last sentence, "accurate, ordered, disciplined."

4. Imagery—2 or 3 marks

   (a) Clear word-pictures.

   (b) Use of metaphors and similes.

   (c) Use of imaginative personification; e.g. London.

   (d) Use of sharp contrast, as in the last paragraph.

   (e) Use of specific detail for realistic effect; e.g. place names, personal names, "Beethoven's Archduke trio."

NOTE: References to diction and imagery should be illustrated.

3. *Marks for style*

1. Full marks should be given for a concise, coherent, competent style, free from errors.

2. One mark should be deducted for the first major error, and one mark for each subsequent major error of a different type up to a maximum of three marks. Minor errors should also be taken into consideration in the final judgment.

3. Repetition, irrelevance, and verbiage should be penalized. A point by point answer should be marked down for style.

4. *Sample Appreciation*

The following appreciation was given 8 marks for matter and 3 for style:

> The passage presents a vivid and powerful picture of London in the days of the Blitz. The author, in describing the terrible destruction wrought by the never-ending rain of bombs, looks upon the great city as a person suffering cruelty but in silence, offering no complaint against its lot.
>
> The passage is a well-connected one, with each sentence continuing the thought of the preceding one. The sentences themselves are not, on the whole, long ones, indeed, the opening sentence is very abrupt precipitating the reader directly into the content of the passage. The shorter sentences deal more with facts, while the longer ones give the author scope for his vivid descriptive powers. The vocabulary used has been carefully chosen and is comparatively easy to understand, although this by no means lessens the vividness of the passage. The paragraphs deal completely with one aspect of the general thought, with the lengthening of the first paragraph emphasizing its importance.
>
> Throughout the passage are found evidences of the author's vivid phraseology. London is personified, and the first paragraph abounds with figures of speech. Ford heard "the laboured breath of London"—a colourful continuation of the personification of London. "The hammer stroke of a heavy bomb" is a powerful metaphor aptly describing the effect of the explosives. Imitative harmony appears in such words as "quivered" and "growling," painting the picture even more vividly by describing the sounds and emotions of the city. The author describes the destruction of the bombs as "no more than cuts and sores upon the hide of some great, slow animal," a vivid simile aptly picturing mammoth London's reaction. The author's vivid descriptive style is again apparent when he describes the "writhings" of girders and "acrid heaps" of rubble after a bomb has struck a building. These words imitate motion and smell respectively, and are well-suited to the passage.
>
> The author has shown a mastery of literary skill, and an ability to combine both the factual and the descriptive into an interesting well-composed passage.

V. *Spelling*

(a) Students were penalized up to five marks for spelling errors.

(b) Spelling errors this year averaged nearly two per paper.

(c) Some of the more commonly misspelled words were: aggression, alliteration, antecedent, appreciation, author, comma, describe, description, exaggerate, excellent, except, explanation, existence, finally, genius, imaginative, interrupted, lives (noun), metaphor, nominative, occur, occurrence, occurring, personification, plural, preceding, refer, referring, repetition, resistance, rhythm, sentence, simile, singly, singular, striking, stubbornness, suspense, than, there, their, to, too, truly, tries, woman, your, you're.

VI. *Legibility*

Teachers should advise students to adopt a readable script and to make greater use of the blank pages of the examination booklet for rough work. Care in arrangement and legibility are decided assets to a candidate in Upper School English Composition.

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